

News and Notes of Music and Drama

Programs of The Week

(Continued from preceding page)

the Philharmonic Orchestra, repetition of Thursday afternoon's program.

At 8:15 p. m., violin recital by Helen Jeffrey.

Concerto in G minor, Op. 58, by Beethoven.

Concerto in A minor, Op. 54, by Beethoven.

Concerto in E major, Op. 58, by Beethoven.

Concerto in D major, Op. 58, by Beethoven.

Concerto in C major, Op. 58, by Beethoven.

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Calendar for the Current Week

SUNDAY—Aeolian Hall, 3 p. m., concert by the New York Symphony Society; Carnegie Hall, 3 p. m., song recital by Sophie Braslau, contralto; 8:15 p. m., violin recital by John Corigliano; City College, 4 p. m., organ recital by Samuel A. Baldwin; Manhattan Opera House, 8:30 p. m., concert by Feodor Chaliapin, assisted by Joseph Stokas, violinist; Town Hall, 8:30 p. m., concert by the Society of the Friends of Music; 8:15 p. m., cello recital by Jascha Bouschek.

MONDAY—Aeolian Hall, 3 p. m., piano recital by Edwin Hughes; 8:15 p. m., piano recital by Juan Reyes; Carnegie Hall, 8:15 p. m., violin recital by Madeleine MacGuigan; Town Hall, 3 p. m., piano recital by Raymond Havens; 8:15 p. m., piano recital by Silvio Sciolti.

TUESDAY—Aeolian Hall, 3 p. m., violin recital by Telmami; 8:15 p. m., concert by the Beethoven Association; Carnegie Hall, 3 p. m., piano recital by Elly Ney; Town Hall, 8:15 p. m., piano recital by Alfredo Casella.

WEDNESDAY—Aeolian Hall, 3 p. m., piano recital by Katherine Bacon; Chalf Hall, 8:15 p. m., song recital by Baroness Olga von Tuerk-Rohn, soprano; City College, 4 p. m., organ recital by Samuel A. Baldwin; Carnegie Hall, 8:15 p. m., song recital by Giuseppe Danise, barytone; Town Hall, 3 p. m., piano recital by Dai Buell; 8:15 p. m., concert by the Hilger Trio.

THURSDAY—Aeolian Hall, 3 p. m., violin recital by George Raudenbush; 8:15 p. m., song recital by Harriet Van Emden, soprano; Carnegie Hall, 8:30 p. m., concert by the Philharmonic Orchestra; Town Hall, 3 p. m., song recital by Dorothy Whittle.

FRIDAY—Aeolian Hall, 8:15 p. m., piano recital by Alexander Chigrinsky; Carnegie Hall, 2:30 p. m., concert by the Philharmonic Orchestra; 8:15 p. m., violin recital by Helen Jeffrey.

SATURDAY—Aeolian Hall, 3 p. m., piano recital by John Powell; 8:15 p. m., violin and organ recital by Edwin Grasse; Carnegie Hall, 3 p. m., violin recital by Paul Kochanski; 8:30 p. m., concert by the Philharmonic Orchestra; Town Hall, 3 p. m., piano recital by William Bachaus.

Music Notes

Giuseppe Danise, barytone of the Metropolitan Opera Company, whose first New York recital was a feature of the early season, will give a second recital at Carnegie Hall next Wednesday evening. He will sing an aria from Massenet's "Herodiade," the Credo from Verdi's "Otello" and songs in Italian and French by Donaudy, Messager, Barbirolli and Panizza.

Vasa Priboda, the Bohemian violinist, will give his first New York recital of this season, in Aeolian Hall on Friday afternoon, November 18, with the assistance of his new accompanist, Otto Eilen.

On Wednesday evening, November 23, Joseph Moszkowitz, virtuoso cymbalist, will give a concert at Town Hall. The program will include numbers by Moussorgsky and Chopin, the Second Rhapsody by Liszt, as well as Rumanian folk songs, in which Mr. Moszkowitz specializes. He will be assisted by Sonia Medvedoff, Russian soprano, and David Sapiro, pianist.

"The Open Door," a musical pageant, based upon negro folk songs and spirituals, will be given at Carnegie Hall for the benefit of Atlanta University on November 22. There will be a negro chorus of 100 voices and the Clef Club Orchestra will be conducted by Clarence Cameron White.

The leading singers of "Blossom Time," the operetta based upon incidents in the life and melodies of Franz Schubert, at the Ambassador Theatre, will be heard in songs from the play at De Witt Clinton High School, Fifty-ninth Street and Tenth Avenue, this evening, as a part of the series of "Educational Concerts" arranged and presented by Charles D. Isaacson throughout New York City. The program will consist in the principal song numbers from "Blossom Time," including Bertram Peacock and Olga Cook, who will sing the duet "Song of Love"; Howard Marsh, the leading tenor of the operetta; Paul Ker, Eugene Martinet and Roy Cropper, who, as a quartette will present the "Serenade"; and Burtress Dietz, who will dance to the strains of "Moment Musical." The accompanists will be Oscar Radin, conductor of the orchestra at the Ambassador Theatre, and Irving Meis, solo violinist in the play.

Miss Amy Grant will give a review of works of the season presented by the Metropolitan and Chicago opera companies at 11 o'clock on alternate Thursday mornings at Aeolian Hall, beginning November 17.

Vladimir Rosing, Russian tenor, will make his first appearance in New York at Aeolian Hall on November 25.

Antonio Scotti, veteran barytone of the Metropolitan Opera, will give a recital at Carnegie Hall on Saturday afternoon, November 19. His program will include several duets for soprano and alto.

Jascha Pesetzki will give a piano recital on the evening of November 18 at the Town Hall.

Mme. Louise Homer and her daughter, Miss Louise Homer, will give a recital at Carnegie Hall on Saturday afternoon, November 19. Their program will include several duets for soprano and alto.

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At the Riverside



Martha Morton

Brown Makes Them Laugh in Any Key In Comedy Skits

"An audience can be made to laugh in any key, provided of course, they want to laugh," says Joe E. Brown, comedian in the Greenwich Village Follies, now at the Shubert Theatre.

"I discovered quite accidentally," says Mr. Brown, "that an actor can make his audience laugh in any key. The first time I observed this I was playing a scene wherein I had to repeat the same line, and each time it was supposed to produce a laugh. I found I could read the lines the same way and build the laugh up, so I had a laughing climax. This is always necessary in a comedy scene. I experimented reading the lines in different keys, just to see what I could do, and I found the audience would always laugh in the same key I had used."

"I was playing in a scene laid in front of a palace, I was the guard, and the password was, 'I can't remember.' Each time some one applied for admission into the palace I stopped the person and demanded the password. The reply would be 'We have it,' I said, 'Very well; what is it?' The answer was, 'I can't remember.' Then I said, 'You don't go in.' Five times I repeated this, just as it was given me by the player. I found the life of the laugh was right twice, but the third time the laughter was forced, and laughter that is not spontaneous will ruin any comedy scene."

"One evening I suggested to the woman who was the third character to apply for admission to the palace to drop her voice on each word she spoke. When I replied to her, I took her last note, instead of her first note and dropped my key on each word. I found the audience laughed in the same key as my last word."

"Having discovered this, I kept at it."

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At the Winter Garden



Will Rogers

For several nights and found hearty laughter where formerly it was forced.

"I began making other experiments and I have tried it in 'Arrest Me,' in which I play in the 'Greenwich Village Follies.' I found in any comedy situation we call on the stage a sure-fire laugh that the audience always laughs in the key in which I pitch my voice on the last word of the sentence."

"I recently discussed this matter with the president of a large college and told him of my experiment. He asked me to meet the dean of their psychology department, and we discussed my experiments at some length. Both the president and the dean were very loath to accept my conclusion, and they contended it might be possible for me to make an audience laugh in any key once, but they doubted very much that I could do it any time I wanted to. We had a very long discussion, which ended in my inviting both the president and the dean to see the act. They came, and I demonstrated my contention for them. It was successful, and after the performance they came back to my dressing room and told me they were convinced."

To demonstrate my contention thoroughly I asked them to attend a second performance, and again I demonstrated my theory, and that left no doubt in their minds."

"It is a very important matter," concluded Mr. Brown, "for a comedian to know the psychology of laughter. He can give a better performance, because he furnishes more laughs and, of course, it is the real business of the comedian to dispense mirth and laughter."

Every Man His Own Scenario Writer Now

William Christy Cabanne has written so many scenarios that now he is able to dispense with them. He just thinks up his story and then goes ahead and shoots it. He brings it out of the everywhere into the here without even setting it down on paper.

"Prisoner of Zenda" Screened

Lewis Stone will play the leading role in the screen production of "The Prisoner of Zenda" which Rex Ingram is making. Alice Terry will be Princess Flavia and Robert Edson will be Colonel Sapt. Mary O'Hara wrote the continuity.

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Lucy Gates

First New York Recital of this Popular Soprano

AEOLIAN HALL, FEB. 28th.

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